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praise; but we know how difficult it is in music for Fairies or Demons to be strikingly original; seeing how Mendelssohn and Weber have already taken them under their special guardianship. Of the solos we infinitely prefer the Arietta, "Dear lost companions," which is extremely melodious, and written with a due appreciation of the poetry. Mr. J. Francis sang the part of the Bard with good emphasis; and displayed throughout the Cantata a well-trained voice and clear enunciation. Mr. Heartly conducted the Cantata with his usual precision.

ROYAL ACADEMY OF MUSIC.—The competition for the King's Scholarships took place on Monday, the 19th ult., at the Institution, Tenterden-street, Hanover-square; and for that of the Westmorland Scholarship and Potter Exhibition on the Wednesday following. The gentlemen constituting the board of examiners for the King's Scholarships were Messrs. Charles Lucas (chairman), W. Dorrell, H. C. Lunn, Mons. Sainton, and Signor Guglielmo; for the Westmorland Scholarship and Potter Exhibition: Messrs. C. Lucas (chairman), W. Dorrell, Cusins, F. R. Cox, and Signor Schira. The candidates elected were: for the King's Scholarships, Miss Margaret Watts and Mr. Francis Ralph; for the Westmorland Scholarship, Miss A. Smyth; and for the Potter Exhibition, Miss A. Kinkell. Among the candidates highly commended were: Misses Ida Henry, M. Buels, M. Bauermeister, C. E. Kingdon, F. M. Kingdon, and Messrs. W. A. S. Kingdon and G. A. Davis; Miss E. Pitt and Miss Kellner; Miss E. Pitt and Miss J. Williams.

MUSIC HALL, STORE-STREET.—On Monday, the 5th ult., the West London Sacred Choral Society gave a performance of the Oratorio, *Isaiah*, by Jackson, of Masham, being the second representation of the work in London. There is an earnestness about the writing in this Oratorio which entitles it to the consideration of all who desire to see the highest forms of art perpetuated by sacred writers; and although the ground has already been occupied by those few who, gifted by nature, have immortalized the sacred drama, there can be no reason why others should not endeavour to follow in their steps. Many of the choral effects in *Isaiah* are exceedingly good; and there is a devotional feeling throughout the work, which, if not spontaneous, has at least the merit of being true to the spirit of the words. Mr. Jackson has evidently based his style upon good models; and the music is generally vocally written, and lying well within the register of the voices. The principal vocalists were Miss Annette Hirst, Miss Palmer Lisle, Mr. Viotti Cooper, and Mr. S. Crome, who all acquitted themselves with much credit. Mr. H. C. Freeman conducted.

Our estimate of the merits of Mr. Henry Smart's Cantata, *The Bride of Dunkerron*, seems to be confirmed by its unqualified success at the Liverpool Philharmonic Society, where it was performed on the 29th November, under the direction of the composer. We hope shortly to welcome its representation in the metropolis.

We learn with much pleasure that the stewards of the late Hereford Festival have presented to Mr. George Townshend Smith a very handsome salver, bearing an appropriate inscription, as a recognition not only of his valuable services as conductor, but as a mark of their personal esteem. Mr. Smith has addressed a letter, of which the following is a copy, to each of the stewards:—"The Close, Hereford, Dec. 7, 1864.—I thank you for your kind appreciation of my services. It is satisfactory to possess an evidence that you deem me worthy of the position of conductor to one of the principal musical institutions in England. The gratifying reception which I received from the performers, combined with the presentation of a testimonial showing that the stewards regard me with esteem, will cause the Festival of 1864 to be remembered with pride and gratitude by your obedient and faithful servant, G. TOWNSHEND SMITH." We understand that the collections at the Hereford Festival realised over £1,100.

We are glad to perceive that the sum of £5,000 has been handed over to the Birmingham General Hospital, on account of the late Festival. The graceful act of Mr. Costa in presenting his Oratorio of *Naaman* to the Festival Committee, seems likely to be suitably acknowledged by a testimonial, which shall perpetuate the event, in the form of a shield, upon which the principal incidents of the Oratorio are to be engraved.

A TRIAL has been made of Mr. Crowdy's "Recitation Service" at St. Michael's Church, Cornhill, Mr. Richard Limpus, Organist. The "Church Choirmaster," in which this new form of Chanting is advocated, is noticed in another portion of our present number; and we are glad to find that the views there propounded are likely to be tested in practice. We hear that the system has also been introduced into other churches.

ON Tuesday, the 6th ult. Mr. G. L. Cottell held a *matinée musicale* at his residence in Monmouth-road, Westbourne-grove. The performers were all pupils of Mr. Cottell, and they acquitted themselves in a very creditable manner. Mr. G. B. Allen and Mrs. Cottell accompanied the songs, &c.

A CONCERT was given in the College Memorial School, Peckham, on the 30th of November, the profits to be devoted to benevolent purposes in Peckham and Hatcham. The first part of the programme consisted of selections from the *Messiah* and *Creation*; and the second part of songs, glees, &c. Soloists: Miss Ann Howard, Miss Hart, Miss Symmons; Messrs. E. Bernarde, Grevatt, Halford, and C. Reeve. Conductor, Mr. F. Hart; pianist, Mr. Paul Jerrard, organist of St. Paul's, Lorrimore, Walworth.

THE fine new organ, just erected in the Caledonian-road Chapel, by Mr. John Squire, of Seymour-street, Euston-square, was opened on Thursday evening, the 15th ult., by Mr. George Dore, organist of St. Thomas's-square Chapel, Hackney, assisted by Mr. J. Jordan, organist of St. Luke's Church, West Holloway. A large number of vocalists from the choirs of various churches and chapels rendered most effective aid. Mr. James F. Gardener, who played on Sunday the 18th ult., is likely to have the appointment of organist.

Reviews.

THE CHURCH CHOIR-MASTER. *A Critical Guide to the Musical Illustration of the Order for Daily Prayer.* By John Crowdy.

Whatever may be the ultimate effect of Mr. Crowdy's exertions to promote the reform of Church Music, there can be little doubt that he is an earnest and conscientious devotee to the cause; and that he has not rushed to conclusions without much thought. If we disagree with him at all, it is not from any conservative feeling that "whatever is right," as regards the form of our musical service; but that we fear, in his anxiety to devise a system which shall enable a congregation to feel that every word of the sacred writings is duly represented by a note, he has only succeeded in substituting a somewhat tiresome *succession* of chants for the *one* which, monotonous though it be, is easily impressed upon the memory, and is, with all its defects, more like a spontaneous expression of pure devotional feeling. To do Mr. Crowdy full justice, we believe that he is by far too radical in his reform to become practical; and that in his heart he would prefer the simple "monotone" of the words to all the barred music that could be written to them. One extract from his book will, we think, confirm this. Speaking of monotonic recitation, he says: "In this way, to read the Psalms in monotone is the most perfect possible method of leaving the words to themselves. To monotone them is therefore a practice artistically sound; and being easy, is a safe escape from the intolerable inelegancies of the existing system of chanting." Quite true in theory;—but now for the compromise between the two systems: "But that ecclesiastical musicians are to rest content with the monotone, as a musical vehicle for

the recitation of the Psalms, I do not say. The lyrical nature of this part of the Holy Writ gives it almost a peremptory claim to a more elaborate musical treatment." Precisely; and from this fact the Chant, as a rhythmical form of monotonous recitation, has grown up in the music of the church, as corresponding rhythmical forms have grown up in the music of the stage. Mr. Crowdy is an ecclesiastical Wagner. His theory strikes at the root of form in sacred, as Wagner's did in secular, music; but each reformer forgets the force that is gained by iteration; and that consequently where you lose form, you also lose power. There is much philosophical truth in Wagner's strictures on the Opera; but when he attempts to reduce them to practice he signally fails. Without melody and form, music, whether sacred or secular, lays no hold of human sympathies; and we are inclined to think the best portions of Wagner's compositions are precisely where he has most departed from his own theory. As we are earnestly desirous, however, of aiding in the introduction of any method by which the musical portion of our church service can be made more impressive, we sincerely trust that Mr. Crowdy's new system of chanting may be fairly tested; and meanwhile recommend his book—which, apart from this proposed reform, contains some very able suggestions on other points connected with the subject of church music—to all who desire that the choral part of the service should be conducted in the best possible manner.

Brief Summary of Country Debts.

ANDOVER.—On Thursday evening, the 22nd ult., Mr. Bennett gave a concert in the Town Hall, the performers being the members of Mr. Bennett's Choral Class, assisted by Miss Anderson, the Misses Jarrett, Mr. Phillips, and Mr. P. Cross. The first part consisted of a selection from the *Messiah*, &c., and the second of vocal and instrumental solos, duets, &c.

BANDON.—A new organ was opened on the 24th of November, in the Wesleyan Chapel, the voicing and mechanism of which reflect great credit on the skill of the builder, Mr. Murphy, of Cork. Mr. Baly presided at the instrument, and several choruses by Handel, Haydn, and Mozart, were creditably sung by a large number of voices.

BIRMINGHAM: Church of the Messiah.—A year ago we reported a performance of *St. Paul*, which Mr. Stimpson gave in this church, with the intention of raising a memorial to his pupil, Francis Edward Bache, a son of the Rev. Samuel Bache; a window is now erected, representing David playing before Saul, under the inspiration of St. Cecilia; a small pane above gives a likeness of the Birmingham composer, and the legend beneath reads, "In memory of Francis Edward Bache, born 14th of September, 1823, at Birmingham, died 24th of August, 1858. A friendly tribute to his genius as a musician, and his worth as a man." The window was designed by Mr. Sebastian Evans, and executed by Messrs. Chance.

BRIDGE.—The members of the Amateur Choral Society gave their second concert, under distinguished patronage, in the Exchange Hall, on Thursday evening, the 8th ult. The first part consisted of selections from Handel's *Messiah*, *Judas*, *Israel in Egypt*, *Dettingen Te Deum*, and Mozart's *Twelfth Mass*, with instrumental accompaniments. The second part: the Overture, "Lady of the Manor," songs, glees, a trio (Mozart) for violin, violoncello, and piano, and two instrumental solos, concluding with "God save the Queen," for band and chorus, as arranged by Vincent Novello. Mrs. Thompson presided at the pianoforte, Mr. Thompson conducted, and Mr. C. H. Smith led the band.

BROSELEY.—The first of the popular concerts for this season was given in the Town-hall on Tuesday evening, the 6th ult. The instrumental music was admirably performed by the band, under the leadership of Mr. Roden. The reader, on this occasion, was the Rev. R. N. Cobbold, rector of the parish.

CHATHAM.—The Chatham Church Choir gave a vocal concert on Friday, the 9th ult. A large audience assembled, and appeared much pleased and gratified with the excellent selection, and with the taste and execution displayed in the performance. We may specially notice Mr. Taylor, who delighted the audience with his fine tenor voice, and Mr. Robinson, whose full bass voice told well.

CHELTENHAM.—The concert given by the Philharmonic Society, took place at the Assembly-rooms, on Friday evening, the 9th ult., and was attended by a large and fashionable audience. Under the able conductorship of Mr. Von Holst, the performance passed off with much *éclat*, and many of the pieces met with a warm and deserved *encore*.—The first appearance of Mdlle. Rosa Brinsmead in Cheltenham, took place on Monday, the 5th ult., at Hale & Co.'s New Music-rooms, in the Promenade. The performances of this accomplished *artiste* were greatly admired by the large audiences which assembled on the occasion, and at the whole of the subsequent recitals the rooms have been crowded.—On Friday evening, the 16th ult., Mr. Kennedy gave an entertainment at the Assembly-rooms, in the course of which he sang a number of popular Scottish songs, and recited a scene from "Waverley." Mr. Kennedy was accompanied by Mr. Land.—The customary concert was given by the choir of the College in the Classical Room, on Thursday evening, the 22nd ult. The concert commenced with Elvey's "Arise, shine, for thy light is come," followed by Handel's "Christmas comes," several Christmas Carols, &c. After the concert, the Vice-principal, assisted by the Rev. T. Southwood, and the Rev. — Whittard, distributed the prizes to the students of the College.

DROGHEDA.—On Monday evening, the 19th ult., Madame Ernestina gave a Reading of *Macbeth* in the Magdalen Hall, on which occasion the members of the Drogheda Choral Society, under the direction of Mr. John Dunne, of Dublin, performed Locke's music. The soloists were: Miss Rowland, Miss Eagar, Mr. H. F. Leland, and Mr. G. Kerr. After the reading, several choral pieces were sung by the Society.

DUBLIN.—Mr. J. Hemsley, of Ely Cathedral, and Mr. Gick, of York Cathedral, have been appointed to the "alto" vacancies in the choir of Christ Church.

DUNEDIN (Otago).—A concert was given on the 20th of August, at the Odd Fellows' Hall, in aid of the organ fund of St. Paul's Church, which was attended by a very large audience. The members of the choir, assisted by Mrs. W. H. Mumford, gave a very excellent selection of music, under the direction of Mr. George R. West. We are glad to find that the sum of £60 was realised by the performance.—On the 25th of September, the new organ already referred to was formally opened at St. Paul's Church by three special services. The powers of this fine instrument were fully tested by Mr. Loder, who tried it in every combination, and displayed great skill as an organist. The builders are Messrs. Telford and Co., of Dublin; and the instrument has been erected under the superintendence of Mr. West.

EXETER.—On Thursday evening, the 22nd ult., the Oratorio Society gave a performance of Haydn's *Creation* in the Royal Public Room. The soloists were Miss Banks, Messrs. Hawker, Hawley, Surridge, and Wyllie. The choruses were all excellently sung by the members of the Society, conducted by Mr. W. Baly, R.A.M.

FALMOUTH.—On Tuesday, the 6th ult., the Amateur Musical Society gave a concert, under the able and zealous superintendence of their conductor, Mr. Jos. H. Coggins. The professional *artistes* assisting on the occasion were Miss Joseph and Signor Bellotta.

HASTINGS.—The Working Men's Club gave a vocal and instrumental concert on Wednesday evening, the 7th ult. The vocal music was sung by the Hastings Glee Union; Mr. Braid, vice-president, occupied the chair, and at the conclusion of the concert thanked the audience for their attendance.